

ENGLISH WITH SHAKESPEARE, ENGLISH WITH DRAMA

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TIPO

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CONTEXTO

Ensino Fundamental II - séries finais

PÚBLICO ALVO

Professores de inglês

LÍNGUA

Inglês

ANO DE DEFESA

2020

ENGLISH WITH SHAKESPEARE, ENGLISH WITH DRAMA



Ao Professor



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Ser professor no contexto de escola pública nos dias atuais implica colocar-se à disposição para atender aos tradicionais e novos desafios presentes na dinâmica que envolve estudantes, outros professores, coordenação e direção escolar, comunidade e governo. Esta relação entre as partes gera conflitos e nos apresenta a necessidade de reflexões a fim de encontrar soluções a muitas contradições enfrentadas no cotidiano dos estabelecimentos escolares, tais como estudantes com dificuldades e resistência a engajar-se no processo de ensino e aprendizagem, outros problemas de cunho social, como a falta de envolvimento da família e demandas para atender o currículo de cada componente curricular. A língua inglesa, já consagrada por sua importância em um mundo cada vez mais globalizado, aparece neste cenário. Outras contradições mais específicas também emergem, seja relatos de estudantes que não aprendem o idioma durante a vida escolar ou a falta de engajamento no processo de ensino e aprendizagem de inglês. Frente a isso, tendo em vista que uma boa parte da responsabilidade em otimizar este ensino está nas mãos do próprio professor em sala de aula, este material pretende reunir sugestões para o ensino da língua inglesa no contexto de escola pública. Em suma, a proposta envolve o uso de teatro, jogos teatrais e performances, propiciando, de maneira dinâmica e contextual, a utilização do inglês neste processo de aprendizagem. Baseado nas concepções de Ensino de Inglês com Atividades Sociais (Liberali, 2009) e envolvendo a obra *“Sonho de uma noite de Verão”*, de William Shakespeare, promove atividades de prática oral e escrita, além de dinâmicas de jogos teatrais adaptados da educadora Viola Spolin e técnicas de teatro dos autores Alan Maley e Alan Duff. Além disso, estão contempladas no material reflexões pertinentes à vida relacionadas às escolhas de um indivíduo e a possibilidade de controle do futuro. Ao final do processo, a depender do sucesso da implantação de tais atividades, mais do que o uso de alguns gêneros textuais, estudantes terão a possibilidade de terem se engajado em um processo de criação de um espetáculo teatral, assumindo responsabilidades, entendendo o diálogo necessário entre as partes envolvidas, professores, colegas estudantes e comunidade escolar.



Por que Teatro?

A professora Dra. Márcia Cristina Cebulski (2007) defende que o teatro, a partir de todos os seus elementos que aproximam o ser humano de uma plenitude humana, possibilita uma vida rica de sentidos e formas de existir e atuar na realidade social, transformando-a. Já os autores Alan Maley e Alan Duff, na obra *“Drama Techniques. A resource book of communication activities for language teachers”* (2005), justificam o uso de técnicas de teatro no ensino de línguas na medida em que, por exemplo, o uso dessas técnicas traz a expressão verbal espontânea, integra aspectos verbais e não verbais, baseia-se no domínio cognitivo e afetivo, promove interação da sala de aula à vida, há ênfase na aprendizagem com foco na pessoa como um todo e promove autoconsciência, autoestima e confiança. É válido destacar, ainda, que a Base Nacional Comum Curricular (BNCC, 2018) afirma que o teatro propicia a experiência artística multissensorial de encontro com o outro em performance. Assim, para os documentos, o corpo é lócus de criação ficcional de tempos, espaços e sujeitos diferentes de si mesmos, por meio do verbal, não verbal e ação física. Defende-se, ainda, que o processo de criação teatral passa por situações de criação coletiva e colaborativa, intermediado por jogos, improvisações, atuações e encenações, identificados com interação entre atores e espectadores. Tendo em vista essas potenciais contribuições para a educação e para a educação em línguas, temos respaldo, portanto, a um trabalho que busca na arte teatral uma alternativa para encontrar um maior e melhor envolvimento dos estudantes.



CHAPTER 1

DO PEOPLE CONTROL THEIR OWN FUTURE?

Objectives:

- *Promote the drama technique entitled "Handshakes" and discuss the performance and about destiny;*
- *Learn how to use Greetings.*





GREETINGS
Meeting someone:

HI.
HI THERE.
HIYA.
HELLO.



GOOD MORNING.

GOOD AFTERNOON.



GOOD EVENING.

Saying goodbye:

BYE.
BYE BYE.
SEE YOU.
GOOD NIGHT.



Asking how people are:

HOW ARE YOU?
-I'M FINE, THANKS, AND YOU?
HEY, WHAT'S UP? -
NOT MUCH.

Do we have control over our destiny?

Handshakes

Get ready! You will act as an actor!

Instructions:

- **Under the teacher's command, you will act using greetings in English. Walk freely through the room space. When the music stops, greet those around you. Smile, act. Have fun!**



Do we have control over our destiny?

In the activity "Handshakes", it was possible to reflect on meetings between people. How do you deal with the unexpected encounters of fate?

Do you think you can control your destiny?

Suggested answers: (Write on your notebook)

- *Yes, we can. We control our destiny because....*
- *No, we can't. I think we can't control our destiny because...*



Available at:
<http://www.gymquotes.co/motivational-quotes/you-control-your-destiny-be-fearless/>



Available at: <https://mofaul.com/take-real-control/>

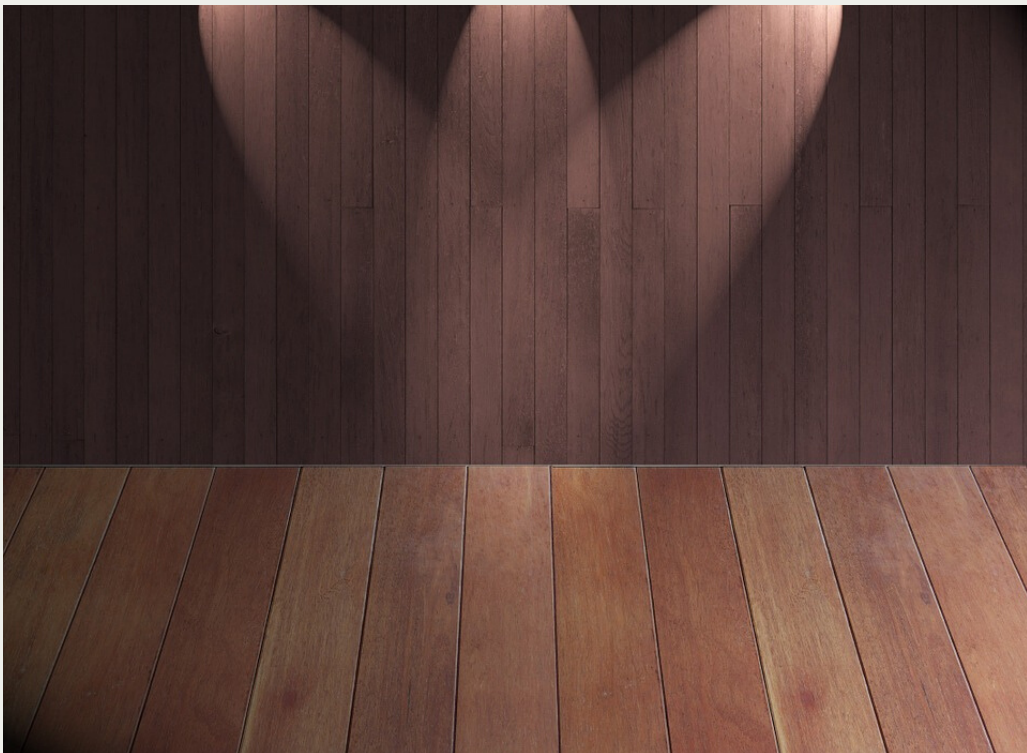


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<https://br.pinterest.com/pin/363665738638005182/?lp=true>



Reflecting on performance:

Has everyone fulfilled their roles and follow the teacher's instructions?





CHAPTER 2

DO PEOPLE CONTROL THEIR OWN FUTURE?

- *Objectives:*
- *To get to know the writer William Shakespeare;*
- *Discuss William Shakespeare's play Midsummer Night's Dream and relate it to everyday life.*



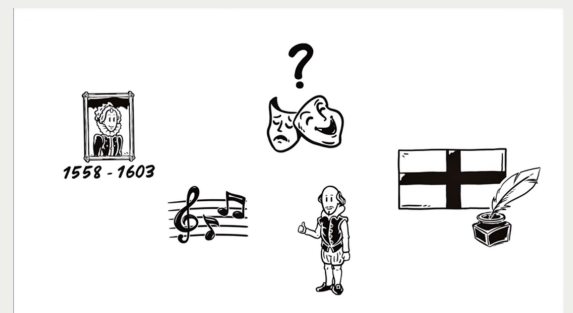
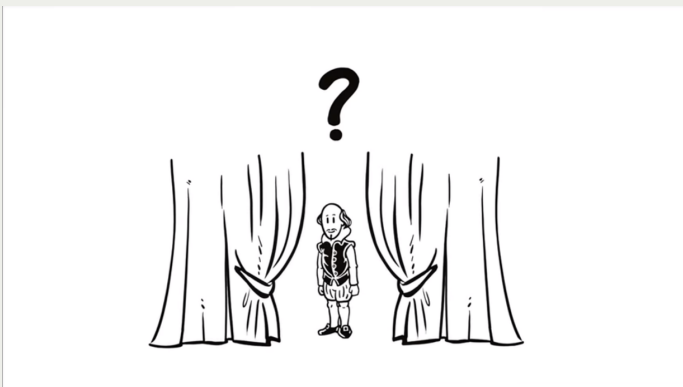
What do you know about William Shakespeare?



Available at:
<https://pixabay.com/pt/photos/shakespeare-poeta-escritor-autor-67698/>

You will watch this video about William Shakespeare without the sound. Then, you will try to check if the information about him is TRUE or FALSE:

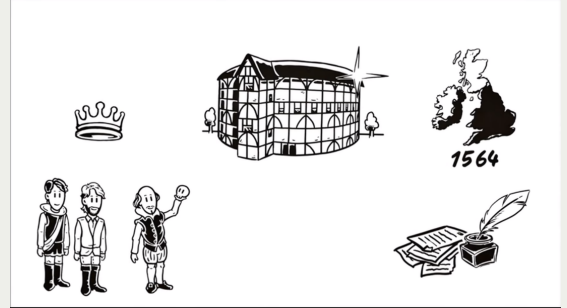
<https://www.youtube.com/watch?v=rv5eHxSSISo>



- Put "T" for TRUE or "F" for FALSE:

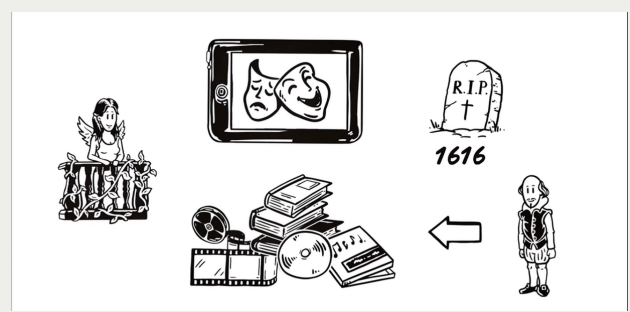
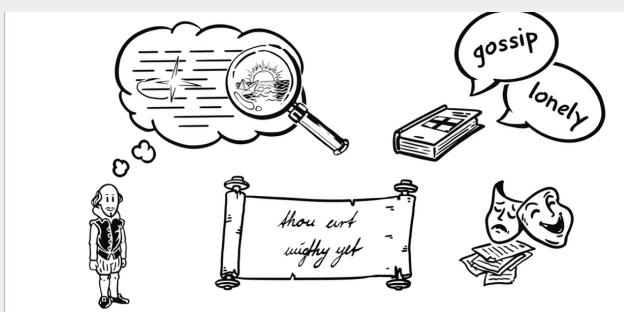
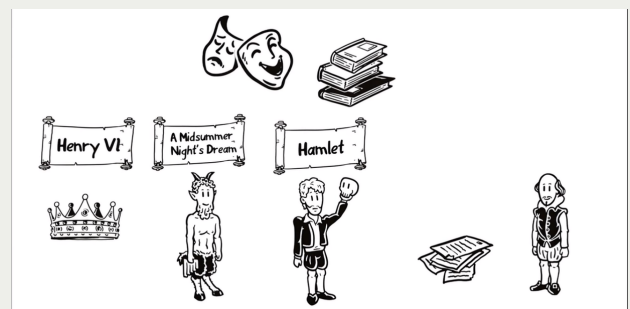
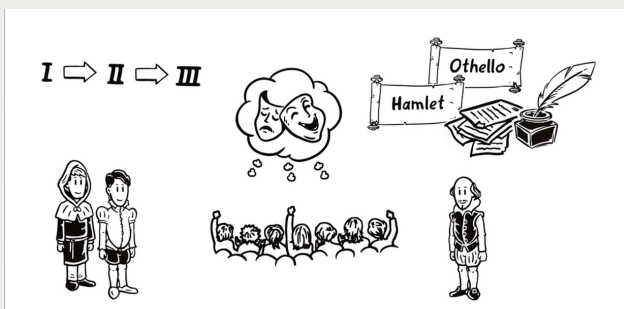
- () Shakespeare was born in England in 1964.
- () Shakespeare started his career as a singer as a member of the music group.
- () As there were only male members in the company, every role had to be played by men.
- () Shakespeare created texts of high complexity containing relatively simple plots as well as subtle nuances.
- () Globe Theatre was their first own stage.

What do you know about William Shakespeare?



• Put "T" for TRUE or "F" for FALSE:

- Shakespeare lived in Spain.
- Besides the plays, Shakespeare also wrote a multitude of sonnets and poems.
- In his work Shakespeare used his own special language, rich in metaphors and vivid images.
- Hamlet, Midsummer Night's Dream and Henry the Sixth were some of his plays.
- Shakespeare is not so famous in the world.
- He created new words which became firmly established.
- Many English words used today like *lonely* and *gossip* make their first appearance in one of his plays or sonnets.
- Nowadays women can also play Juliet.



Grammar notes

SIMPLE PAST TENSE (AFFIRMATIVE FORM)

We use the Simple Past tense to talk about facts or situations in the PAST.

Examples

Shakespeare lived in England.

Besides the plays, Shakespeare also wrote a multitude of sonnets and poems.

Regular Verbs

Most verbs: verb + ed (started etc)

Verbs ending in "e": verbs + d (lived etc)

Verbs ending in consonant + vowel + consonant: verb + last consonant (planned etc)

Verbs ending in consonant + y: verb - y + i + ed (cried etc)

Irregular verbs (examples)

to write - wrote

to have - had

to be - was/were

What do you know about the play "A Midsummer Night's Dream?"



Available at: <https://pixabay.com/pt/illustrations/edwin-landseer-william-shakespeare-1531275/>

See this video about this play:
<https://www.youtube.com/watch?v=iaxxnI3N43c>



Now you will see a transcript of the video. See the video again and pay attention to the words:

A Midsummer Night's Dream

In Athens, Greece, a young man, Demetrius, has a problem.

DEMETRIUS - Please, Hermia. I love you!

HERMIA - No, Demetrius. I love Lysander!

LYSANDER - Love is never easy! Let's run away together!

Helena is Hermia's friend. She loves Demetrius.

HELENA - Demetrius, you know Hermia is running away to the forest with Lysander ...?

DEMETRIUS - I'm going to follow them.

HELENA - Well, I'm going to follow you.

In the forest, the fairy king Oberon wants to play a trick on Titania, his queen.

OBERON - Go and find a magic flower! I'll put the juice in your eyes. It will make you fall in love with the first thing you see.

Oberon sees Demetrius and Helena. He doesn't like the way Demetrius talks to Helena.

DEMETRIUS - Helena, go away! I don't like you!

OBERON - Puck! Put this on Demetrius's eyes so he will fall in love with Helena!

Puck sees Lysander sleeping, and thinks it is Demetrius. Lysander wakes up and sees Helena.

LYSANDER - Helena, I love you!

He doesn't love Hermia any more! A group of actors are in the forest, practising their play.

Puck plays a trick on them and changes Bottom's head into a donkey's. Naughty Puck!

BOTTOM - What's wrong? Hee-haw, hee-haw. Hee-haw, hee-haw.

Titania falls in love with Bottom! Oberon knows Puck put the juice on Lysander, not Demetrius, so he makes Demetrius fall in love with Helena.

DEMETRIUS - Helena, I love you!

LYSANDER - No, I love Helena! Lysander and Demetrius want to fight over Helena.

HELENA - Why does no one love me?

Oberon tells Puck to make a magic fog to put them all to sleep. Puck takes the love spell away from Lysander. Next Puck gives Bottom his human head again. Oberon takes the love spell away from Titania. In the morning, everybody wakes up.

DEMETRIUS - I love you, Helena!

HELENA - I love you too, Demetrius!

LYSANDER - I love you, Hermia!

HERMIA - I love you too, Lysander!

Nobody remembers what happened! But now everybody is in love with the right person, they decide to go home. Perhaps it was all just a dream!

Answer the questions about the story:

1. In the beginning, who is Demetrius in love with?

- a) Helena.
- b) Oberon.
- c) Titania.
- d) Hermia.



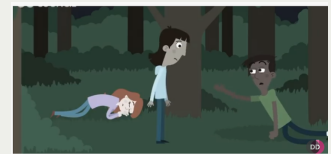
2. What makes a person fall in love with the first creature they see ahead?

- a) The magic flower.
- b) The tree in the forest.
- c) The magic words from Puck.
- d) The magic words from Oberon.



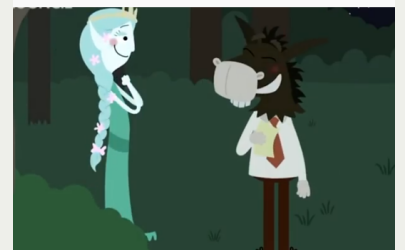
3. Why, in a certain moment, doesn't Lysander love Hermia anymore?

- a) Because he met someone else.
- b) Because Puck confused him with Demetrius.
- c) Because he doesn't believe in love anymore.
- d) Because Hermia doesn't love him anymore.



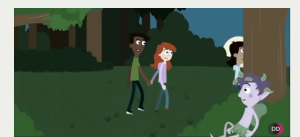
4. Who does Titania fall in love with?

- a) Demetrius.
- b) Lysander.
- c) Bottom.
- d) Helena.



5. How did Oberon solve the confusion so that everyone would love the right person again?

- a) Oberon put them all to sleep and Puck takes the love spell away from Lysander.
- b) Oberon makes magic and puts all in love with him.
- c) Oberon tells Puck to put everybody in love with him.
- d) Puck and Oberon make everyone love themselves.



Grammar notes

SIMPLE PRESENT TENSE

We use the Simple Present Tense to talk about habits or things that do regularly; We use also for a situation that we think is more or less permanent; and when something is generally or always true.

Examples

Oberon tells Puck to make a magic fog to put them all to sleep and Puck takes the love spell away from Lysander and takes the love spell away from Titania.

I love you, Hermia!

Negative form

We use do not/don't (he, she, it) or does not/doesn't (I, we, you, they) before the verb.

Example

Hermia doesn't love him anymore.

Interrogative form

We use do (he, she, it) or does (I, we, you, they) to make questions in the Simple Present.

Example

What do you know about the play "Midsummer Night's Dream?"



CHAPTER 3

DO PEOPLE CONTROL THEIR OWN FUTURE?

Objectives:

- *Practice activities and techniques of staging and theater;*
- *Read a script adapted for the presentation of William Shakespeare's play;*
- *To get to know a script of "A Midsummer Night's Dream";*
- *Get ready to stage the play.*





Available at:

<https://pixabay.com/pt/illustrations/vintage-ilustra%C3%A7%C3%A3o-de-livro-1721947/>

Now you will read a Snap Script about this play:

STORYTELLER - A big party is being prepared. A royal wedding is about to be a celebration of love, but not all lovers are so lucky. Hernia loves Lisandro, but is being forced to marry Demetrius. Wouldn't it be easier if Demetrius loved Helena, who is so in love with him? Love has never walked easy paths, and when the king and fairy queen appear, anything can happen.

(Enter Titania e Oberon)

OBERON - I will see the moonlight, Titania!

TITANIA - If we stay here, we will argue!

(Titania goes to other side of stage and goes to sleep on the ground)

OBERON - I will torment you for this! Puck, please, come on! *(Enter Puck)* Go and find a magic flower! I'll put the juice in your eyes. It will make you fall in love with the first thing you see. *(Exit Puck)* After drinking this juice, I will watch Titania when she is sleeping. The next thing she looks when she wakes up, whether it's lion, bear, wolf or bull, she must chase after her with the soul of love. But, who comes here?

(Enter Lysander and Hermia)

LYSANDER - Love is never easy! Let's run away together!

(they go away together)

STORYTELLER - Helena is Hermia's friend. She loves Demetrius.

DEMETRIUS- I can't love you, Helena, I love Hermia!

HELENA- I love you even more... *(Demetrius keep going)*. Hey, Demetrius. You know that Hermia and Lysander is going away to the forest? They are running away, running away!!

DEMETRIUS - What? I will follow them!

HELENA - I will follow you!

(Exit Demetrius and Helena runs after him)(return Oberon and Puck)

OBERON - Have you the flower?

PUCK - Yes, I do!

OBERON - With this juice I'll streak her eyes and make her full of fantasies... *(puts the love juice in Titania's eyes)* Now, Puck, a sweet young lady is in love with a disdainful youth. Put it on his eyes. But when she is near when he wakes up.

PUCK - ok, my Lord.

(Exit Puck)

STORYTELLER - In the forest, Lysander and Hermia are lost. They decided to rest. (Lysander and Hermia sleep aparted) Puck sees Lysander sleeping, and thinks it is Demetrius. (puts the love juice on his eyes). Lysander wakes up and sees Helena.

LYSANDER - Helena, I love you!

HELENA - What? *(Helena screams and runs away. Demetrius follow her)*

STORYTELLER - He doesn't love Hermia anymore... A group of actors are in the forest, practising their play. Puck plays a trick on them and changes Bottom's head into a donkey's. Naughty Puck!

BOTTOM - What's wrong? Hee-haw, hee-haw." (Titania appears, she appears, having just woken up and sees Bottom)

STORYTELLER - Titania falls in love with Bottom! TITANIA - I love you! (follow Bottom) Oberon knows Puck put the juice on Lysander, not Demetrius, so he makes Demetrius fall in love with Helena. Demetrius and Lysander fight for Helena.

(Enter , Helena, Demetrius and Lysander)

DEMETRIUS - Helena, I love you!

LYSANDER - No, I love Helena!

(Enter Hermia)

HERMIA - Why does no one love me?

(Exit Helena, Hermia and Lysander)

DEMETRIUS - There is no following in this fierce vein. Here a while I will remain... *(sleeps)*

(Enter Oberon and Puck)

OBERON - What did you do? Go swifter than the wind and bring Helena here! *(puts love juice in Demetrius's eyes and exit)* *(Enter Helena and Lysander)*

LYSANDER - I love you, Helena!

HELENA - You love Hermia, not me! *(she walks into the sleeping Demetrius)* Oh Demetrius...

DEMETRIUS - Oh Helena, I love you... *(awaking)*

(Enter Hermia)

LYSANDER - Hermia, why do you follow me? I hate you and I love Helena!

HERMIA - you juggler! *(to Helena)*

HELENA - you puppet! *(The girls start to fight. The boy try to separate and fight each other. The boys puch another and knock each other out. They lie on the ground asleep)*

HELENA - I will not trust you!

(The girls chase each other around, run into one another, knock heads and fall down onto the ground asleep)
(Enter Oberon and Puck)

OBERON - Crush this herb into Lysander's eye. (puck puts the love juice into Lysander's eyes.

STORYTELLER - Everybody wakes up.

DEMETRIUS - I love you, Helena!

HELENA - I love you too, Demetrius!

LYSANDER - I love you, Hermia!

HERMIA - I love you too, Lysander!

STORYTELLER - Nobody remembers what happened! But now everybody is in love with the right person, they decide to go home. ¹⁹

(They exit. Enter Titania and Bottom. They sleep on the ground)

OBERON - gentle Puck, take this transformed scalp from off the head of this foolish man. (Puck removes the head. Oberon squeezes juice in Titania's eyes) Now, wake you, my sweet queen!

TITANIA - my Oberon. I love you! (They hold hands and exit with Puck)

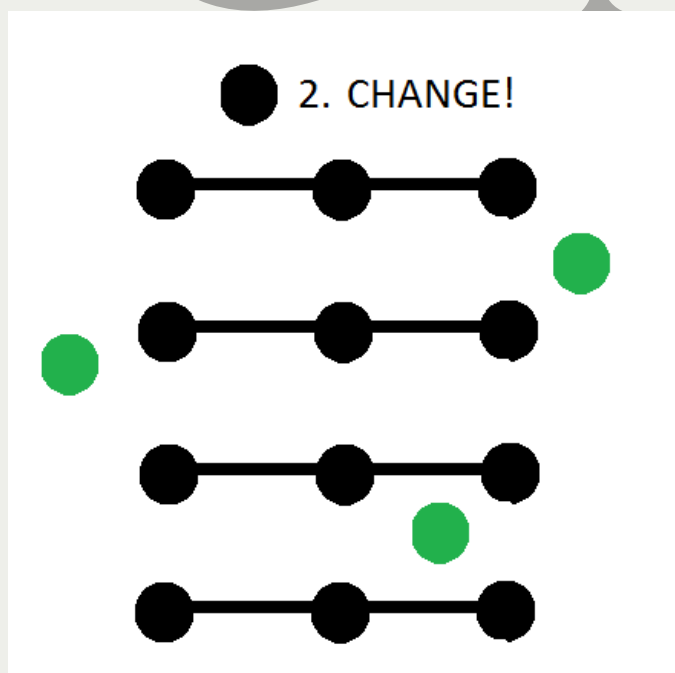
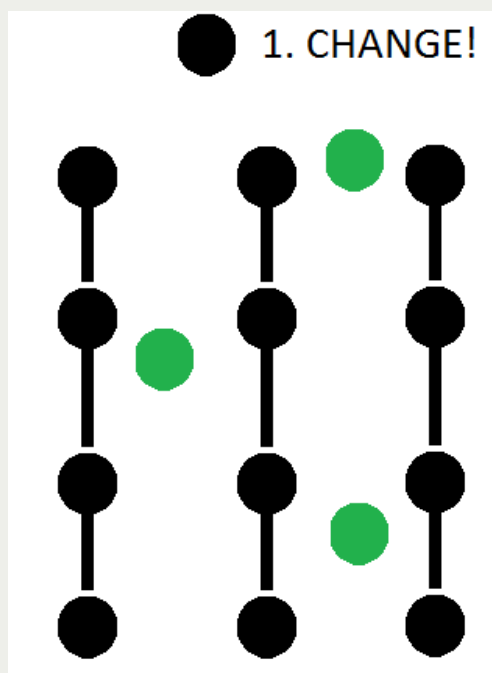
STORYTELLER - Perhaps it was all just a dream!



Available at: <https://pixabay.com/pt/photos/cortina-teatro-las-vegas-vermelha-269920/>

CHANGE!

You and your classmates will participate in a technique called **STREETS AND ALLEYS** (Viola Spolin). At the teacher's command, you should act as in the following images:



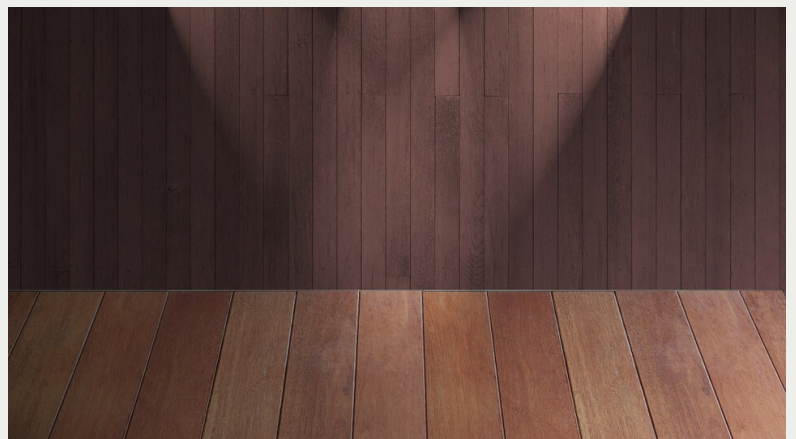
Now the performance will take place as you are in a forest. A student will represent Helena, who will run from Lysander, who is in love with her. Demetrius, in turn, will run from Helena. Have fun with the performance!



Reflecting on performance:

- Has everyone fulfilled their roles and follow the teacher's commands?
- How did you feel acting as Helena? What about Demetrius and Lysander (to the students who acted these characters)?
- How do you feel when something goes out of control and forces you to change your mind?

I feel...



Available in:

<https://pixabay.com/pt/illustrations/est%C3%A1gio-ilumina%C3%A7%C3%A3o-placas-madeira-233087/>

Midsummer Night's Dream... How do ²² you feel?



Available at:

<https://pixabay.com/pt/illustrations/vintage-ilustra%C3%A7%C3%A3o-de-livro-1721929/>

Heating stage!

Now it's time to practice the text. You, along with your group, will participate by acting in a chosen scene of the play, giving yourself different styles. You can act by choosing the mood (happy or sad), the speed etc.





CHAPTER 4

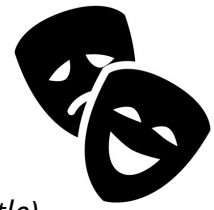
DO PEOPLE CONTROL THEIR OWN FUTURE?

Objectives:

- *Organize the Shakespeare Theater Show.*



Who works in a play?



"Drama is an imitation of men in action". (Aristotle)

Performer (actor)	Takes the character developed by the playwright; Impersonates a character in the dramatic presentation before an audience; Rehearses for the performance; Works with the voice and body.
Director	Develops the dramatic interpretation of the playwright's script; Works with the performers.
Scene designer	Develops the drawings necessary to build and paint the sets; Establishes the size and shape of the acting area; Supervises the set.
Costume designer	Develops the costumes worn by the performers; Determines the number of costumes needed for the show; Supervises the construction of all the costumes in the production.
Lighting designer	Develops the drawings (light plot); Charts (hook-up chart and cue sheet) necessary to hang, focus, and cue the lights for a production; Supervises the electric crew.
Sound designer	Develops a Q list of sounds effects and required music; Specifies the type and amount of equipment to be used; Prepares the equipment; Supervises the mounting and operation of the sound equipment.
Producer	Chooses the play; Is responsible for raising the funds necessary to do the show; Helps to promote the show.
Playwright	Writes the text of the play; Develops the characters.
Audience	Watches the performance and reacts to the actor's performance.
The ticket-taker	Collects and the tickets and allows the entrance of the audience.
Graphic designer	Produces the poster to the show.

Who works in a play?

"For a minute or perhaps two - and this is a long time - the theatre makes man better and happier on this earth..." (Jean Jacques)

Audience	Watches the performance and reacts to the actor's performance.
The ticket-taker	Collects the tickets and allows the entrance of the audience.
Graphic designer	Produces the poster to the show.

Theatrical organization	What is it?
Performance	It is a show that is presented before an audience.
Rehearsal	Important part where actors rehearse their performances and the crew organizes the show.
Stage	Action place of the actors.
Script	A written version of a play.
Scenario	Visual elements that compounds the scene.





CHAPTER 2

DO PEOPLE CONTROL THEIR OWN FUTURE?

Objectives:

- *Organize the Theater Poster and Tickets.*



Creating a poster!

27

Read the texts below and answer the questions:



Available at:

<https://www.facebook.com/HallorinoJr/photos/fala-galera-de-santo-ant%C3%B4nio-da-platina-preu-hallorino-jr-estou-chegando-na-sua-/1853632008090013/>



Available at:

<https://www.postermywall.com/index.php/art/template/2d62cedc64a91c2476eb7909e617b827/theater-play-poster-template-design#.Xam9kJJkjlU>

What is the main objective of the texts?

- To promote a public event.
- To advise people about violence.
- To promote a concert with a municipal band.

Where can we find this kind of text?

- In the street
- At school
- At cinemas and theaters
- In an electoral campaign
- At church

Take a look at the layout, the images and the structure of the texts and check what you can see:

- Textual and graphic elements
- Information about an event (date, time, location)
- Name of the actors
- Age of the actors
- Name of the theater performance

A Poster is a frequent tool of advertisers (events, concerts, films and plays), propagandists and protestors that tries to communicate a message.



Available at:

<https://pixabay.com/pt/illustrations/vintage-cartaz-an%C3%BAncio-retro-923009/>

Based on the texts you have read, a theater poster can include:

- () Event date.
- () Event time.
- () Name of the play or performance.
- () Names of the actors and director.
- () Event location.
- () Tickets price.
- () Actors place of birth.
- () Name of the promoters or group promoter.

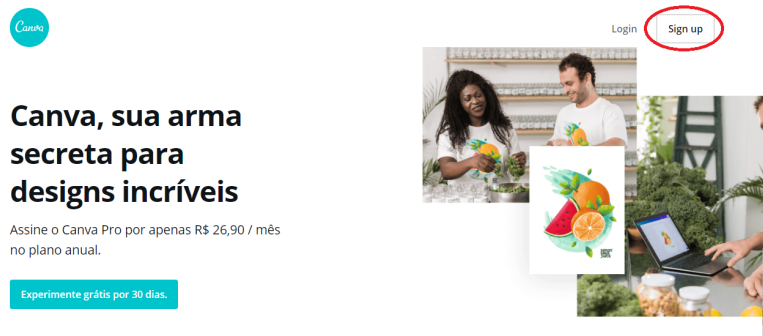
Creating your poster!

Now it is time to create your own poster about the Shakespeare show! To do this, you will use CANVA, a graphic-design tool website.

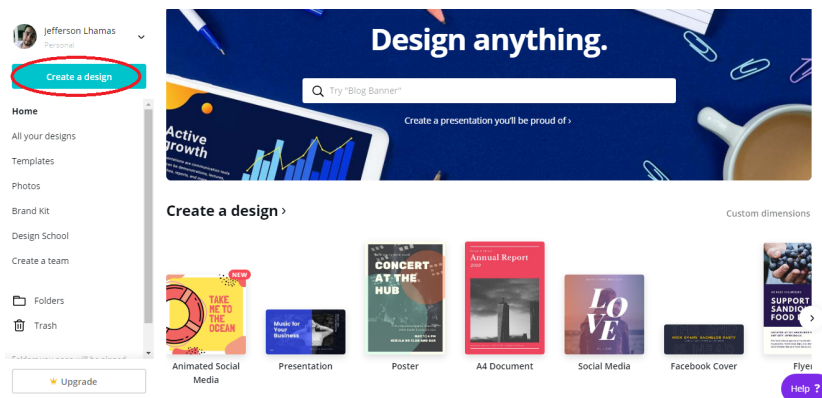
Have fun!

HOW TO USE CANVA

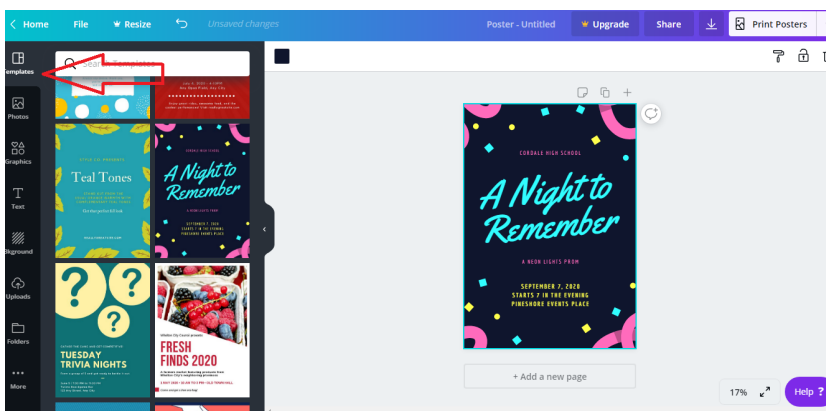
1) Access the link canva.com and create an account with Facebook or an e-mail address.



2) In “Create a design”, select “Poster”



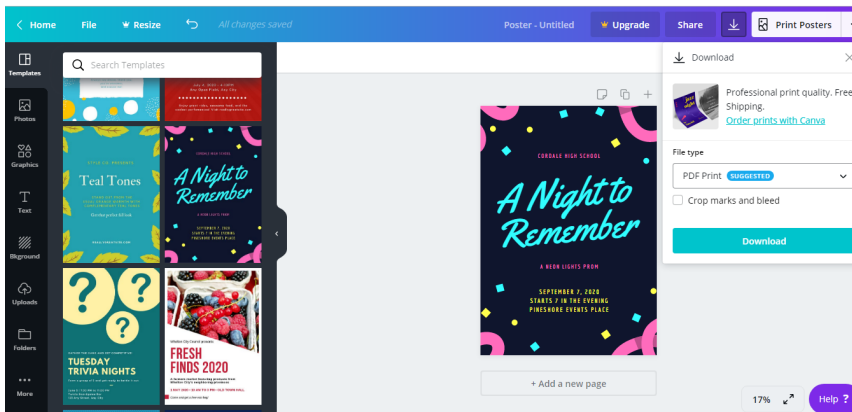
3) You will choose a template offered by the website.



HOW TO USE CANVA

4) Then, you can select images related to your Poster, edit and change the content of the texts, edit the color, size and make uploads of images you want.

5) After finish your text, select “Download” and save the document.



Creating a ticket!

See the following tickets to answer:



Available at: <https://pixabay.com/illustrations/entry-ticket-entry-tickets-entry-163575/>

Based on what you know about a ticket, it is...

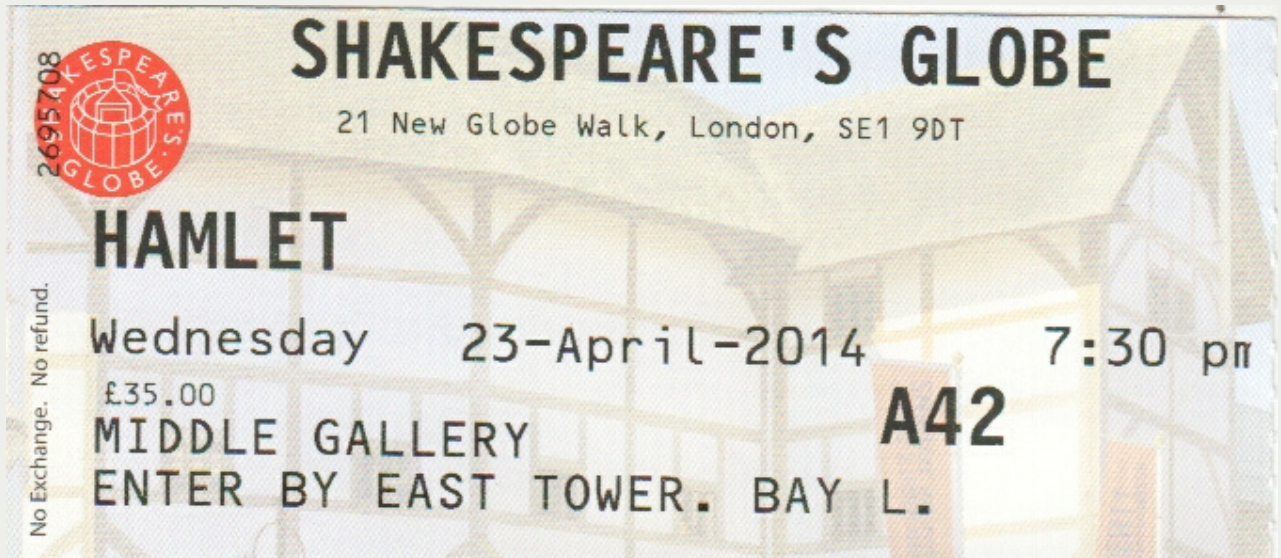
a document that indicates that someone is entitled to admission to an event or establishment.

a document to pay the bills.

a document that can be used to proof of entitlement or reservation.

Creating a ticket!

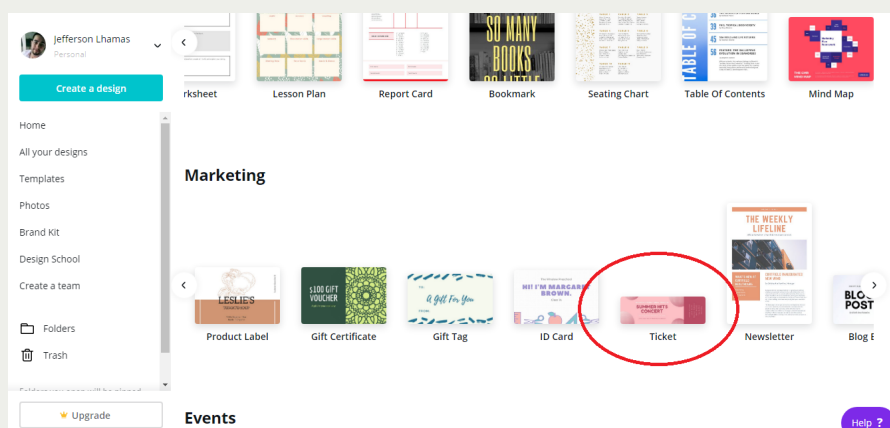
Now, look at this ticket and mark what information you can see:



Available at: <https://peterviney.wordpress.com/stage/hamlet-globe-2014/>

- () Name of the play.
- () Date and location of the event.
- () Names of the actors.
- () Time of the event.
- () Address of the actors.

After check the things you can see at a ticket, you will make a ticket for the Shakespeare show! To do this, you will also use CANVA, a graphic-design tool website, and select “Ticket”:



Have fun!



**What about the set design?
What is a forest?**

What about the set design?



What is a Forest?

An ecosystem or assemblage of ecosystems dominated by trees and other woody vegetation.

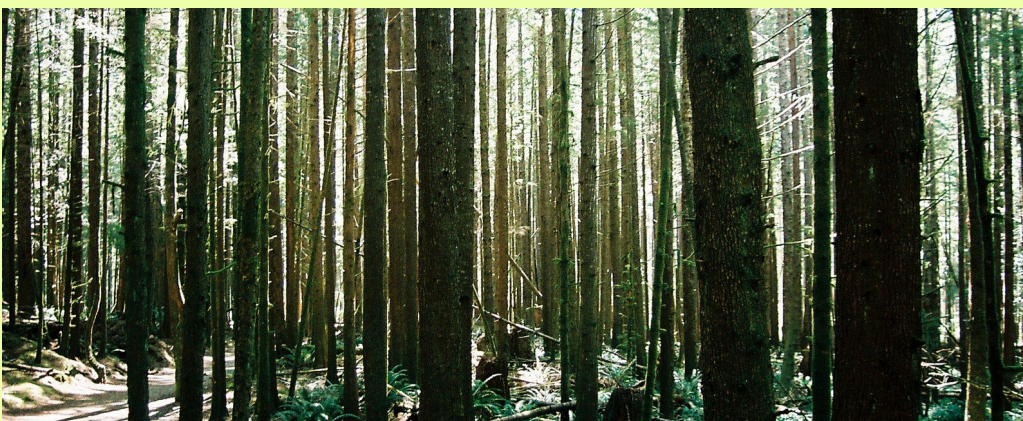
The components

Living parts:

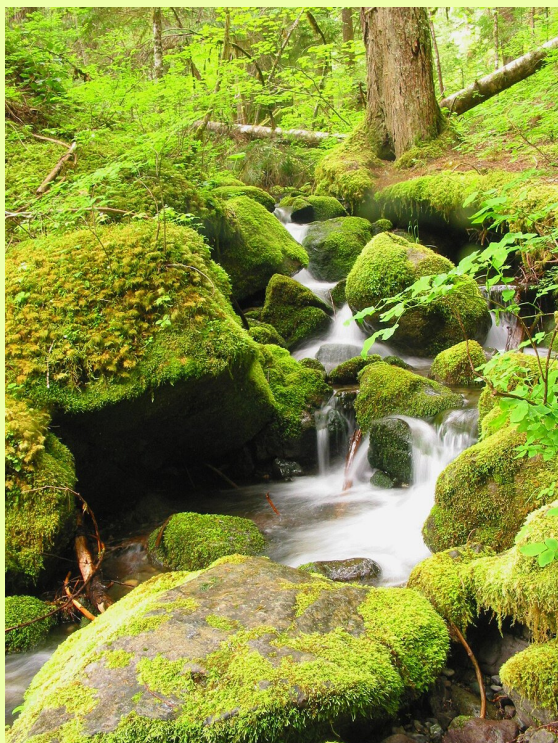
- Trees, shrubs, vines, grasses and other herbaceous (non-woody) plants, mosses, algae, fungi, insects, mammals, birds, reptiles, amphibians, and microorganisms living on the plants and animals and in the soil.

Non-living parts:

- The soil, water, and minerals.



Look at this image:

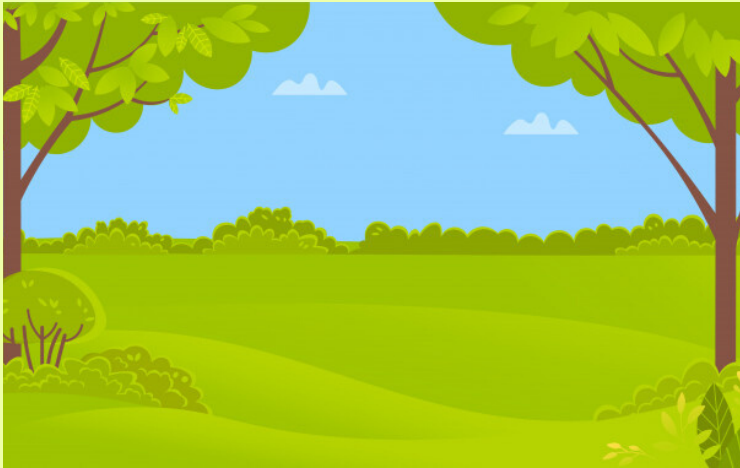


Available at: <https://pt.freeimages.com/>

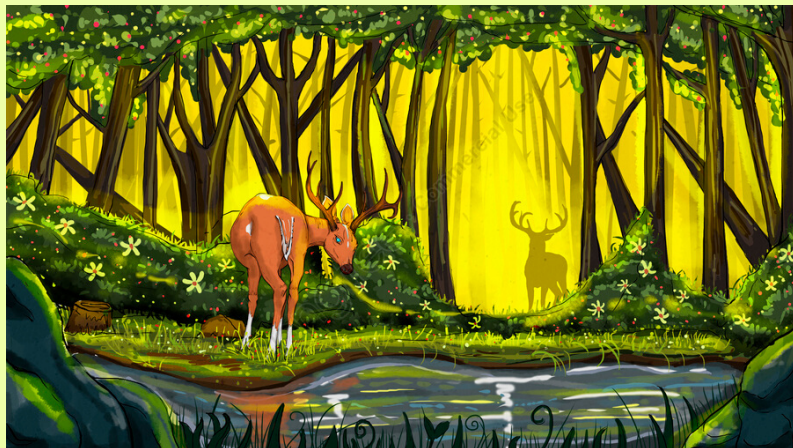
What elements can you see?

- birds.
- minerals
- plants
- soil
- algae
- fungi
- trees

Forest set example



Available at: https://br.freepik.com/vetores-premium/cenario-verde-com-arvores-e-arbustos-vetor-de-floresta_5088970.htm



Available at: https://pt.pngtree.com/freepng/graffiti-style-forest-sees-the-elves-in-deer_4220307.html

Pay attention to the elements that make up a forest, set the scene and have fun!

What about the costumes?



Clothing in ancient Greece

As we know, the story of the play takes place in Athens, Greece. Therefore, the clothes probably used by the characters were composed of parts such as:

Tunics:

Chiton

- a simple tunic garment of lighter linen and usually pleated that was worn by both sexes.

Peplos

- a square piece of cloth that was originally worn over the chiton by women.

Clark:

Himation

- a simple outer garment worn over the peplos or chiton.

Other elements:

Strophion

Chlamys

Sandals

Undergarments

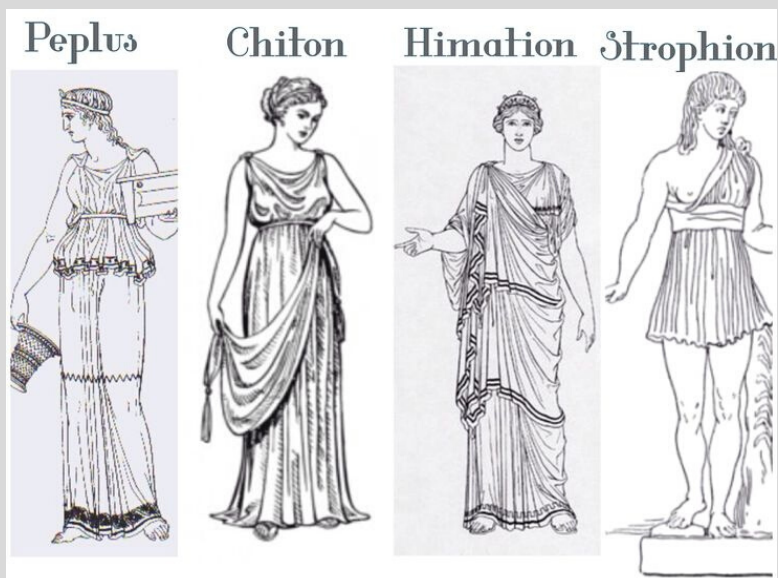
Fasteners and buttons

Footwear

Jewellery

Information available in:

https://www.metmuseum.org/toah/hd/grdr/hd_grdr.htm



Images available in:
<http://www.ancientgreecefacts.com/ancient-greek-traditions/costume-design-greek/>

Hands on: let's create the costumes and make the show happen! Have fun!

Orientações ao professor

Atividade "Handshakes"

A fim de promover a interação entre o grupo, esta atividade do **capítulo 1**, adaptada do livro *"Drama Techniques: A Resource Book of Communication Activities for Language Teachers."*, pretende inserir os estudantes a uma primeira técnica teatral. Nesta proposta, eles serão levados a pensar na comunicação além das palavras, usando seu corpo no espaço da sala de aula, que se tornará um espaço cênico de encontros entre pessoas. Nesse exercício, o uso é de cumprimentos em língua inglesa.

Procedimentos:

1. Promover um espaço na sala de aula, de modo que os estudantes possam caminhar livremente. Para isso, poderá ser necessário arrastar as carteiras;
2. Uma música ambiente é colocada. Pede-se que os alunos circulem livremente por este espaço enquanto a música toca. O professor deverá parar a música em alguns momentos. Em cada um desses momentos em que o som pausar, eles devem olhar para seus amigos próximos e cumprimentá-los, pegando na mão e dizendo algo, como por exemplo:

"Hi, how are you?"

Sugestões

- *Pode-se pensar em temáticas, como uma ocasião em que pessoas se encontram para uma festa, por exemplo, um funeral, um casamento ou algo da vida real mais próxima à realidade dos estudantes.*

Orientações ao professor

No início do **capítulo 2**, na atividade "What do you know about William Shakespeare?", o professor deverá executar o vídeo pela primeira vez para os estudantes sem o som. Assim, eles tentarão inferir a partir das atividades o que é verdadeiro ou falso. Em seguida, executar novamente o vídeo, agora com som, a fim de que eles confirmem suas respostas. Esta é uma maneira de trabalhar o idioma juntamente às outras formas de comunicação, neste caso, as imagens como recurso semiótico.

O momento da atividade "What do you know about the play *Midsummer Night's Dream*?" é fundamental para que os estudantes se apropriem dos conhecimentos básicos a respeito do enredo da peça teatral a ser trabalhada. Para contribuir na proposta, foi utilizado um vídeo produzido pela British Council, entidade que consiste em uma organização internacional do Reino Unido para relações culturais e oportunidades educacionais. O formato do vídeo é relevante na medida em que traz um resumo da história junto às principais personagens. Assim, eles já irão se familiarizar com as mesmas, além de trabalharem a língua por meio das atividades escritas, as quais trazem imagens do vídeo que acabaram de assistir.

Orientações ao professor

Na atividade "Change" ou "Ruas e Vielas", no **capítulo 3**, dois estudantes serão voluntários para que um siga por dentro dessas barreiras e outro esteja de fora, de modo que o de dentro tenta alcançar quem está fora. Assim, continuando no comando "Change!", a tarefa será mais difícil e ambos terão que tomar cuidado para cumprir suas missões de alcançar e não ser alcançado. Entrando na temática da história que está sendo trabalhada, um estudante deverá representar Lysander, outro Demetrius. Um terceiro estudante deverá ser Helena. Lysander deverá correr atrás de Helena, que está assustada com o amor repentino dele. Ela deverá correr atrás de Demetrius, que correrá dela.

Informações:

- *Esta atividade é uma adapção da técnica "Ruas e vielas", de Viola Spolin, mas que está presente no material "Shakespeare Lives", da British Council (2016);*
- *Veja a técnica Ruas e Vielas, promovido pela professora Márcia Cebulski:*
<https://www.youtube.com/watch?v=Q6Wavv-bTDQ&t=173s;>



- *Nesta proposta didática, esta atividade foi adaptada do material "Shakespeare Lives", da British Council (2016).*

Orientações ao professor

Na seção "Midsummer Night's Dream... How do you feel?", no **capítulo 3**, a atividade de "Heating stage" é uma técnica do livro "*Drama Techniques: A Resource Book of Communication Activities for Language Teachers*" (2005), intitulada "Group orchestration of texts". Nela, os estudantes irão se dividir em grupos e terão um tempo determinado para escolherem uma cena do script lido com o professor e encenarão à maneira que quiserem, tendo o cuidado de modificar as falas no que se refere a entonação, humor, velocidade, ritmo etc. Também poderão ler sozinhos ou em grupo. O intuito desta técnica é que os estudantes pratiquem o trabalho em grupo e a união entre eles. Além disso, é oportunidade para repetição do texto e prática de oralidade em língua inglesa. Esta proposta poderá ser trabalhada com a sala toda ou apenas com os alunos que ficarão a cargo de interpretar uma das personagens na peça.

Sugestão de cena a ser trabalhada nesta atividade:

(Enter Helena and Lysander)

LYSANDER - I love you, Helena!

HELENA - You love Hermia, not me! (she walks into the sleeping Demetrius) Oh Demetrius...

DEMETRIUS - O helena, I love you... (awaking)

(Enter Hermia)

LYSANDER - Hermia, why do you follow me? I hate you and I love Helena!

HERMIA - you juggler! (to Helena)

HELENA - you puppet! (The girls start to fight. The boy tries to separate and fight each other. The boys punch one another and knock each other out. They lie on the ground asleep)

HELENA - I will not trust you!(The girls chase each other around, run into one another, knock heads and fall down onto the ground asleep)

Orientações ao professor

A partir da seção "Shakespeare Theater Show Organization", os estudantes serão informados que encenarão uma adaptação da peça que estão estudando. Para isso, será exposto que a turma se organizará em funções distintas para o objetivo final, que é o Espetáculo teatral.

O trabalho com gêneros textuais que darão suporte à comunicação e troca de informações, como cartaz e ingressos, também está contemplado neste material. Recomendamos a utilização da ferramenta "Canva" para a elaboração dos gêneros, aproximando os estudantes do uso de novas tecnologias. É válido ressaltar que, em relação ao Componente de Língua Inglesa na BNCC (2018), no que se refere às Competências Específicas, propõe-se a utilização de novas tecnologias, com linguagens e modos de interação também novos, para a pesquisa, seleção e compartilhamento, posicionamento e produção de sentidos em práticas de letramento em inglês.

Sugerimos um trabalho interdisciplinar com o professor do componente curricular Arte, tanto para a confecção do cenário quanto para a elaboração dos figurinos. Também é sugestão trabalhar com outros professores a fim de haver um maior envolvimento dos estudantes e professores. É importante levar em consideração, ainda, o trabalho cuidadoso com os outros detalhes do evento, lançando mão do uso de recursos que irão enriquecer a atividade social proposta. É evidente que cada chão de escola trará suas peculiaridades, bem como o professor estará livre para utilizar esta Unidade Didática da forma que melhor couber dentro de sua realidade e necessidade.

Esperamos, enfim, que tais ideias aqui contidas contribuam para um trabalho pedagógico que proporcione a todos uma experiência rica de sentidos, tal como a arte teatral o é.

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